

precedent studies

Precedent studies that support the research done in the previous chapter will critically be investigated. Only key factors will be taken from each. These factors will then be reinterpreted and implemented in the authors design development.



fig. 55_ Herzog & de Meuron (author unknown, 2010)

5.1. VitraHaus

Herzog & de Meuron
Vitra Campus, Weil am Rhein, Germany
2010
1,324 sqm

IMPORTANCE FOR PROJECT:

- Displaying furniture to the outside
- Projecting views into the landscape
- Creating interesting open air spaces
- Vertical circulation as a focal point



fig. 56_ Courtyard , take note how the facade becomes a seating area (archspace, 2010)

vertical circulation points 

ground floor views 

level 1 to 4 views 

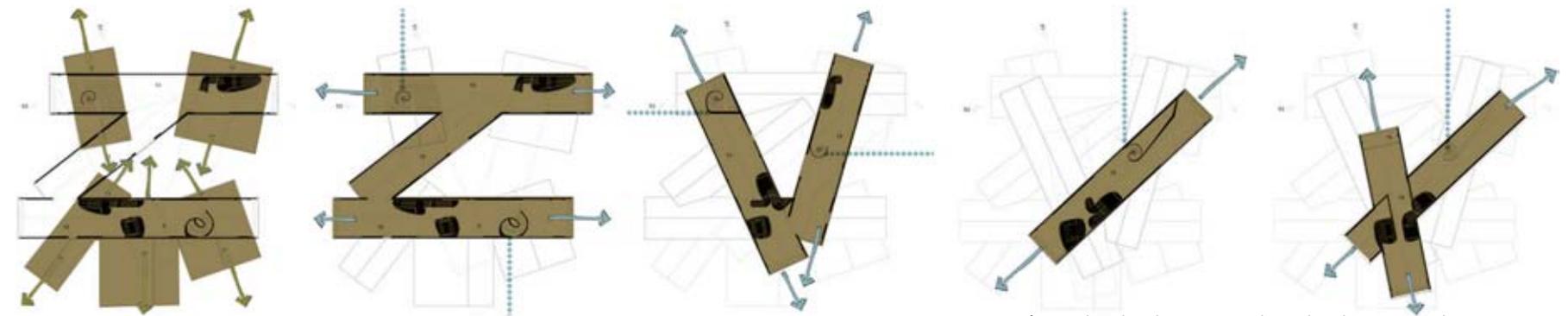


fig. 57_ Floor plans showing views and vertical circulation points (archspace, 2010)

BRIEF_

To create a structure that exhibits designer furniture and interacts with the public.

CONCEPT_

Herzog and de Meuron connects two themes: the archetypal house and stacked volumes. These architects returned to the idea of the ur-house. The primary purpose of the five story building is to present furnishings and objects for the home. The building consists out of 12 houses stacked on top of each other and it represents the characteristics of a general house as a display space.

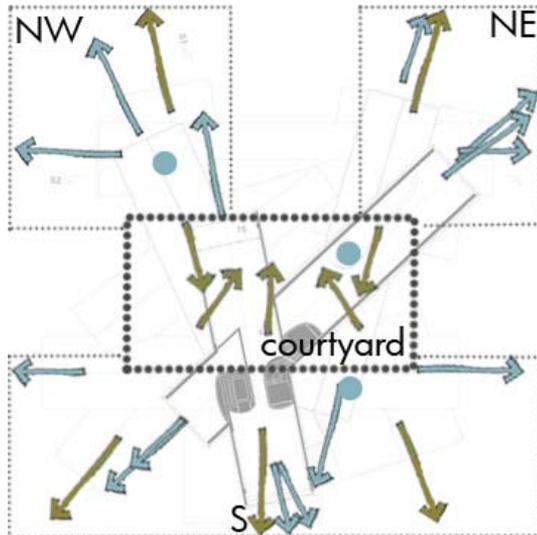


fig. 58_ View analyses: by layering the direction of the views from each floor, it is evident that the focus of the views are directed in four specific directions (by author, 2010)

MOVEMENT_

The building opens into different levels and the connectivity of the "houses" on the outside, form courtyards and breathing spaces, where people can sit and observe the surrounding showrooms. When one enters the building it suddenly takes on a different character: Where "houses" intersect, structural volumes are created and it is here where the geometry changes. Staircases are integrated into organic volumes revealing visual relationships between the houses or sometimes blocking the view of the observer.



fig. 59_ Image illustrating vertical circulation. Interior space is kept simple to direct focus on the products (archspace, 2010)

VIEWS_

The charcoal of the exterior not only unifies the building with the earth, but also focuses the viewer on the glazed gable ends, that display white finished showrooms. During the day the glazed gables focus views on the landscape and factory, but at night the illuminated interior glows from within and the physical structure seems to magically disappear. (arcSPACE, 2010)



fig. 60_ During day time views are focused to the outside (archspace, 2010)



fig. 61_ During night time views are focused to the furniture displays (archspace, 2010)

5.2. Turbine Hall

TPSP Architects

Newtown, Johannesburg, South Africa

2009

7,000 sqm

IMPORTANCE FOR PROJECT:

- Interaction with heritage
- Reusing existing element
- Juxtaposing elements and materials

HISTORY_

The Jeppe Street Power Station was constructed during the 1930's. The original site consisted of a shorter Turbine Hall and single North Boiler House. The Power Station could not keep up with Johannesburg's electricity demand and in 1934 it was extended (Krige & Beswick, 2008: 3).

Jeppe Street Power Station was mothballed in October 1961, but in 1967, after the installation of two Rolls Royce jet engines in the Turbine Hall, was recommissioned (Krige & Beswick, 2008: 29).



fig. 62_ The Turbine Hall before construction (Schoemaker, 2008)



fig. 63_ The adapted Turbine Hall on the left with the new office structure on the right, the scale and material choice compliments the old structure (Tibler Group, 2008)



fig. 64_ The Turbine hall was cleaned out in 2000 and once again fenced of (Gaule, 2008)

After 1967 the remaining steam turbines, associated plants and the South Boiler House were demolished. The boiler house and turbines were cleared out for much needed workshop space and the North Boiler House was converted into offices and stores (Krige & Beswick, 2008: 31).

In 1970, after being decommissioned and bricked up, this majestic site became secluded from the public. It was only in 1990 when it was once again publicized after squatters invaded the premises. By 2000 over 300 people lived on the site and consequently the

buildings were cleaned out and closed off. (Krige & Beswick, 2008:53).

In 2004 the Turbine Hall was again experienced in all its glory, when it was used as a event space. AngloGold's CEO and Corporate Affairs Executive where charged with the task of finding new premises for the company. Through thorough investigation, they decided on the Turbine Hall site they commissioned TPSP Architects to design a new office park by reusing the old buildings on site. (Krige & Beswick, 2008: 99).

HERITAGE INTENTIONS_

The architect's intention was to create a new structure that would honour the industrial heritage buildings in material selection, scale and spatial experience (Krige & Beswick, 2008:97). In essence, they wanted to create a new structure with a humble exterior expression. Adapting old structures on site, the designers focused on all existing elements and reworked them as little as possible. In the end recreating the program of the building but embracing the existing character of it, thus exploiting the potential of the structure to the maximum.



fig. 65_ The X-brace structure of the building was reinterpreted as structure and aesthetic device (TPSP Architects, 2008)



fig. 66_ Skylights were kept in place as memory of the old structure (TPSP Architects, 2008)



fig. 67_ The original concrete hoppers in the demolished North boiler house are commemorated as skylights in their original location (TPSP Architects, 2008)



fig. 68_ Prof. Gunter Henn (author unknown, 2010)

5.3. Transparent Factory

Prof. Gunter Henn

Dresden, Saxony, Germany

2001

81,600 sqm

IMPORTANCE FOR PROJECT:

- Responsive environments
- Exposing the production process
- Link between production and daily life
- Transparency

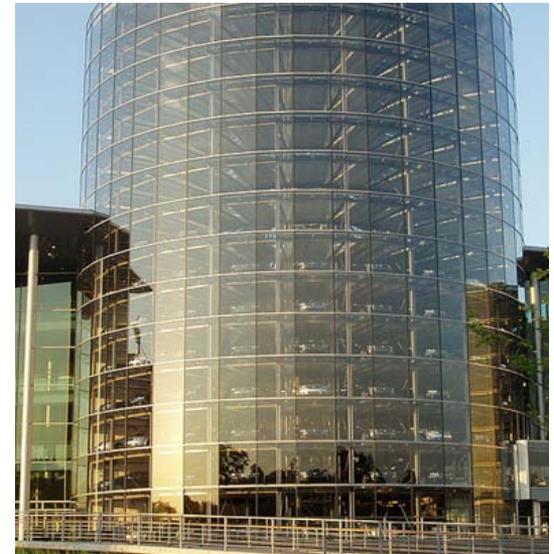


fig. 69_ Displaying automobiles (author unknown, 2010)



The glass facade of the factory is a symbol of transparency and authenticity, of reflection and integration, absorbing and reflecting the historical and spatial resonances of Dresden.

(Loschmann, 2001)

fig. 70_ The clinical character of the building, focus attention to the interior of the building (author unknown, 2010)

LOCATION:

A building designed for Volkswagen is allocated in an area where high-precision craftsmanship of the industries are celebrated, the building and spaces also speak the language of an integrated city where living and manufacturing are seen as functions that can work together. Volkswagen stages what usually takes place behind closed doors - as a place of communication, exchange and experience, by visually displaying the process (Loschmann, 2001).

TRANSPARENCY:

Prof. Gunter Henn designed a building flawless

in form and function. The building celebrates the automobile industry by displaying the manufacturing and assembly of the product to the outside world - the experience and elegance of the car is put before the architecture. He describes the building as a unique exchange between man, technology and the environment. This is here where real live production is turned into livable experience, where the interesting world of transparency communicates to the public (Loschmann, 2001).

Latest technologies are displayed where people can experience the creative intensity of production. As said before the function of

the building is expressed by the form of it. L-shaped production areas are in contrast to the round organic shapes of the customer centre, it symbolically directs people from nature to structure.

As an alternative to anonymous mass production that indiscriminately churns out a product, we present an individual produced masterpiece, a unique specimen with its own character. Our manufacturing processes are a combination of high-precision handiwork and a love of detail. Machines are only used to assist the craftsman.

(Loschmann, 2001)



fig. 71_ The public can visit the factory and experience the production process (author unknown, 2010)



fig. 72_ Public interaction with the building (author unknown, 2010)



fig. 73_ Transparency of the building (author unknown, 2010)